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found in these graves, but all contained pottery which in its general character resembles the pottery of Nicaragua. The pottery of the highlands shows less of foreign characters, but presents on the contrary quite distinctive types. Especially characteristic is the pottery with painted decorations, which presents an interesting study in conventionalized animal forms as applied to pottery decoration. The ruling motive in this body of ornament is an animal form which passes through a series of transformations until a conventional pattern is produced, which is used both entire and in parts and forms a large proportion of the decoration on this pottery.

The relationship between the arts of the Guëtares and those of other Central American peoples is completely in harmony with what is known of their history and affinities. These arts are distinctly Chapanecan and closely allied with those of the region about Lake Managua on the one hand and those in the vicinity of the Chiriquí lagoon on the other. While many of the elements which are common to these three culture centers are found also in the Uloa valley, evidences of contact between the culture of the Guëtares and that of the more cultivated Mayas are almost totally lacking. The most striking feature of the Guëtare culture is beyond doubt the sculpture in stone, which excels that of all other Central American people except the Mayas, and the bold attempt at rendering the nude is especially worthy of note. The stone cists of the highland district described by Mr Hartman, who opened several hundreds, are quite identical with tombs found in Missouri and Tennessee—constructed of natural slabs of limestone set on edge, with other slabs for top and bottom. The small size of most of these is regarded by Mr Hartman as evidence that they served for secondary burials, a theory which is quite in keeping with what is known of the burial customs of the Guëtares, as is also the opinion that the raised terraces in which the tombs are found served as the foundations of dwellings within which the dead were buried. Within recent times the natives of this region lived two or three families together in houses of poles and thatch, and buried their dead beneath the floors.

G. B. GORDON.

*Anfänge der Kunst im Urwald. Indianer-Handzeichnungen auf seinen Reisen in Brasilien gesammelt.* Von DR THEODOR KOCH-GRÜNBERG. Berlin: Ernest Wasmuth, 1905. 8°, xv, 70, viii pp., plates, figures, map.

The author presents a collection of native drawings of the Indian tribes of the upper Rio Negro, and the Rio Yapurá. During a stay of

some years in Brazil Dr Koch-Grünberg has cultivated friendly relations with the native artists and has elicited their curiosity while they have commanded his admiration.

The plates reproduce in the main drawings of wild beasts, birds, and fishes; plants and smaller animals are rare. Men, women, and children engaged in hunting, fishing, and the pursuits of daily life are represented, while there is a notable absence of scenes of combat. Plans of houses, and maps, astronomical charts, and conventional or conventionalized decoration in great variety are also given. Peculiarities of primitive drawing are the representation in the same picture of the same object in more than one plane, the omission, addition, or separation of parts of the body, and a quality of transparency in solid objects.

The drawings are possibly, the author concludes, an outgrowth of the desire for representation and communication rather than for esthetic satisfaction. The recognition of animal, bird, or fish, and of sex depends on a quite naïve but natural drawing of the significant feature or features.

The paper and printing of the book are a subject of congratulation; this work is the forerunner of others pertaining to the same tribes.

C. PEABODY.

*Kinderzeichnungen bis zum 14. Lebensjahr. Mit Parallelen aus der Urgeschichte, Kunstgeschichte und Völkerkunde.* Von DR SIEGFRIED LEVINSTEIN. *Mit einem Anhang von Dr. Phil. LL.D. KARL LAMPRECHT.* Leipzig: R. Voigtländer, 1905. 8°, 3, 119, xv pp., 85 pl., 18 tables.

In comparison with the foregoing, this highly detailed study of drawings of primitive children of civilization is exceedingly interesting. There are seventy-three plates, and almost every form of childish endeavor in art is represented. The human form, animals and plants, scenes and illustrations of tales and ideas are attempted in turn.

Tables are presented graphically showing the progress in detail with advancing age, the variation between the sexes, the struggle for perspective, the proportion of choice of important features in illustration, etc.

The superfluous features, the "mixed profile," transparency, incomplete or absent outlines, are all strikingly suggestive of true primitive art. Plates of reproductions of the latter (*e.g.*, 5, 6, 7, 8) are inserted; they are drawn from both ethnological and archeological sources. Chapter VII is devoted to Eskimo child-drawings.

More investigation of this kind is very much desired.

C. PEABODY.